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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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THE FABLE OF THE GNATS



ONCE upon a time there was a big gnat and he lived in a castle — and there was a little gnat who envied the castle of the big gnat; and just to show-off to

the other little flies, he would parade in front of the big gnat's castle and call out, "Who's afraid of the Big Bad Gnat?"

Now the big gnat hated to be disturbed when in his castle — so one day, when the little gnat was particularly noisy, he opened the door of his castle, and said in his most friendly voice, "Come into my parlour, little gnat, and have some honey". The little gnat without any hesitation started to go in, but the little flies who were his friends, buzzed in his ear and said, "Ooo — don't go little gnat, don't go, you'll get stung". But the little gnat, feeling important and ambitious, would not take the advice of the little flies, "Who's afraid of the Big Bad Gnat", he sang as he went in — "The poor want to be as rich as the rich".

Right into the parlour walked the little gnat; and there he saw a large pot of honey—

"Ooh," said the little gnat, "that looks like a lot of honey."

"It's worth ten thousand dollars a year to you little gnat, for every year I let you live."

"Ooh," said the little gnat, "I want the ten thousand for 99 years."

"Oh," thought the big gnat, "natting doing," and he knew that the time had come to speed up action, and so smiling still most sweetly he said, "Open your mouth and close your eyes and see what gnat will give you."

The little gnat opened his greedy mouth wide, and closed his eyes tight for fear he might miss something, and the big gnat turned him around, away from that ten thousand dollar pot of honey, and gave him a swift kick in his little natty behind — which landed him in the

morgue, at the corner of King and Yonge Streets.

The Anvil Chorus of little flies played a requiem for the little gnat, "I told you so, I told you so".

Poor little gnat, to fall into such a trap!

RADIO vs. MOTION PICTURES

THERE appears to be an Exhibitor uprising in connection with radio programs, and a producers and distributors uprising in connection with commentators on the radio, the latter which comment on motion pictures.

Concerning the studios' reaction to commentators, it is a Just reaction when such commentators know nothing about motion pictures, not having had any direct contact with the Industry either through experience in motion pictures directly, or indirectly.

We have commentators on the radio who talk about motion picture stars and productions with an air of authority which provokes us to enquire, could the commentator hear us, "Vos you dere, Sharlie?"

The first instance of rebellion is the information that Constance Bennett is to bring an action for \$250,000 damages against, "air gossip Jimmy Fidler". It appears that Mr. Fidler "fiddled" some information in connection with Constance Bennett in a recent national film gossip broadcast. He is alleged to have said that Miss Bennett snubbed Patsy Kelly on the Hal Roach lot; and Miss Bennett arriving in New York, told the reporters, "they can't get away with anything like that", meaning by the "they", not only Jimmy Fidler, but commentators who gossip about movie stars in general.

From the exhibitors' standpoint, their objection is due to the fact that radio broadcasts by stars hurt theatre business, either because the stars "flop" on the radio, or because they are such a success. An example is very close to us in the recent Mae West broadcast fiasco.

(Continued on Page 10)

RAY



RAY LEWIS

PRESENTS

THE tariff board of the Dominion of Canada has been advised by Finance Minister Dunning, of the Dominion Government, to make a complete investigation of the Radio Industry.

It has been claimed that patent rights are operating as a tariff, and that in the past, patent rights have been purchased and never used for manufacturing purposes in Canada, thereby depriving Canadians of their benefits.

In 1931 Fred McGregor, who was the commissioner under the Combines Investigation Act, investigated charges of combine against radio tube manufacturers. He presented a report, which however was never made public. The report was forwarded to the Ontario Attorney-General, but no action was taken legally, although during the investigation and after, the price of tubes dropped.

For the past two years, the Chairman of the Tariff Board, G. H. Sedgewick, has had several private conferences with Canadian manufacturers by way of a further enlightenment on the radio subject.

In the House of Commons there have been several debates concerning "the pooling of patent rights", the contention being that Canadians have been prevented from importing radios not manufactured in Canada, owing to the fact that Canadian manufacturers held patent rights, and threatened to take action alleging patent infringements.

THE present investigation it is stated will involve production, distribution and sale of receiving sets, and tubes, and will no doubt enlarge its scope for a general investigation of the whole radio system here.

The Tariff Board is to study the relationship of the the patent law upon "the manufacturing, use and importation of radio tubes and sets", in relationship to importation, cost and use of radios in Canada as effected by the alleged "pool control of patent rights".

It is interesting to note that this investigation comes seven years after the report charging an alleged "combine".

CONCURRENTLY with this announcement comes another announcement by the Honourable C. B. Howe, that radio licenses will be advanced as of April 1st, making a jump which will involve an increase in radio fees as high as 400% for some owners of Canadian radios.

The radio license fees will be increased from \$2 to \$2.50 yearly, and, in addition to this increase, radio owners will be obliged to pay \$2.50 for every set which they own, sets used in automobiles, and for each one used in the home.

The percentage of homes with two or more radios is reported to be close to 1/3 of the total licenses issued during 1937, due possibly to the fact that there is so little margin on trade-ins of radios, owners generally keeping old radios for fill-in purposes when purchasing new radio sets.

There is a diversity of opinion in connection with this increase of tariff, for instance Colonel Henry Gooderham, President of CKCL, made the following statement to the press, "The increase in radio fees will create a world of strife around the Canadian Broadcasting Commission. It sounds like a government proposition to get more money, and it will only act as a boomerang against the CBC, the people won't stand for it, that money should go directly to the Radio Commission for the improvement of programs, it shouldn't be going to the Government".

MR. NORMAN J. SIMS, Manager of the RCA Victor Company makes this public statement, "The \$650,000 which the Government hopes to make on the increase on radio licenses, will do far more damage than the amount obtained, to the Canadian Radio Industry, it will seriously hurt the sale of car radios and small sets with the natural reaction of throwing dozens of men out of work, people won't pay \$2.50 for a house radio, and then turn around and pay for a car radio license".

R. A. Hackbusch, Director of the Institute of Radio Engineers and Chief Engineer of Stromberg-Carlson Company, was of the opinion that the increase in radio license fees will effect radio sales. He calls the radio show, "the greatest show on earth at the smallest admission price".

We in motion pictures have always contended that WE gave the greatest show on earth at the smallest admission price, but maybe he is right; and yet how many people in Canada, who pay \$2.50 for a radio license fee, would consider taking out a license or bothering with radio were it not for the splendid programs such as the Symphonies and Orchestras, Metropolitan Opera, etc., etc., which come through to us on the American programs?

(Continued Next Week)

"RAY LEWIS PRESENTS" SCREEN CELEBRITIES, REVIEWS AND NEWS, EVERY WEDNESDAY EVENING, 8.30-8.45, STATION CKCL, TORONTO.



6,812 people bought tickets during the first 3 days of the opening at the **Roxy Theatre, N.Y.**

Released thru United Artists

DIGEST REVIEWS AND PREVIEWS



"NO TIME TO MARRY"

COLUMBIA



"JAY L"

A COMPLETELY, goofy, hilarious farce, that will keep you in stitches most of its sixty-four minutes. Produced as a program picture, suitable for double-bills, "No Time To Marry" will find approval with most of your patrons. They will like the screwy goat-hunt, and the subsequent delivery of said goats, they will howl at Paul Hurst's match-building game, they will love Lionel Stander's acting and accent, and

the blonde lovelines of Virginia Dale; Thurston Hall and Marjorie Gateson will also come in for their share of laughs, and the two stars, Richard Arlen and Mary Astor will please their respective fans.

The story by Paul Gallico, and the script by Paul Jarrico provide material that was worth a much higher production budget, and bigger star names. It is a newspaper story, with Richard Arlen and Mary Astor reporters on the same paper, and engaged to be married. On the night of their wedding, the fourth night set for the event, Arlen is assigned by his boss, Thurston Hall to find two goats to give the latter's son as a Xmas present. A Boston heiress disappears without a trace, and when the paths of the goats and the heiress cross, with Arlen, Lionel Stander, Mary Astor and others getting mixed in, the fun is fast and furious.

Your reviewer enjoyed the work of every member of the cast except Mary Astor. We have always liked Miss Astor, and thought her recent work in "Dodsworth", "Prisoner of Zenda" and "Hurricane", excellent, but she is definitely not the type for the role in "No Time To Marry".

Harry Lachman's direction is quite satisfactory, and both sound and photography registered well.



"LOVE AND HISSES"

20th CENTURY - FOX

THERE is a great deal of difference of opinion abroad among the trade and among the public as to whether "Love and Hisses" is as good or better than "Wake Up and Live". Your reviewer finds that a very difficult question to answer, for in some ways we liked "Love and Hisses" better than the first Winchell-Bernie film, and in other ways we thought "Wake Up and Live" was the better picture. On one point we are very definite, and that is the music. In our estimation, the songs written for "Wake Up and Live" were head and shoulders above the new numbers. There are no really catchy songs in "Love and Hisses", as there were in "Wake Up and Live", and this we consider a most important factor in a musical. However, in "Love and Hisses" we have Simone Simon singing the lyrics of a couple of the tunes, and this little

lady displays a hitherto unknown voice, that ranks with some of Hollywood's very best. Her range is, to say the least, surprising, and her quality, excellent. Her diction, also has improved a great deal since "Seventh Heaven", and that, more than anything will help her advance in the public's favor, for certainly the public will never go for a star whose speech they cannot understand. The story of "Love and Hisses" written by Toronto's Art Arthur, stacks up quite favorably with the plot of "Wake Up and Live", and the performances of Winchell and Bernie in the sequel are equally as good as those in the first picture.

In the story, Bernie asks his "pal" Winchell to give a plug to Bernie's new singing discovery, Eugenie (Simone Simon). Winchell pulls a double-cross, and gives the girl a red-hot panning over the air, although he has never met the girl, nor heard her sing. Bernie decides to get back at Winchell, and manoeuvres to have Winchell meet and hear Simone without knowing who she is. Winchell falls for the trick, puts Simone across as his own discovery, gives her stacks of publicity, only at the end to discover that she is the same girl he previously panned.

Besides Winchell, Bernie and Simone, the cast boasts such names as Joan Davis who made her debut in "Wake Up and Live", and who has been making rapid strides since that time, and as her boy friend, Bert Lahr, one of the stage's funniest comedians. Others in the cast include Dick Baldwin, who so far as we were concerned, registered nil, the Peter Sisters, Chick Chandler, Ruth Terry, Douglas Fowley, the Brewster Twins, and many others.

The picture is first class entertainment for those who like the light, frothy type of musical comedy, and its record to date in the U.S. is most encouraging. The principal exploitation point for exhibitors is Simone Simon's singing. Play it up big, for it is a complete novelty, nobody, not even Darryl Zanuck himself, knowing that she had a singing voice up to recently. The Winchell-Bernie feud, is, of course, worth several lines, and Joan Davis and Bert Lahr will probably draw a goodly number of patrons themselves.

Direction is by Sidney Lanfield, with songs and lyrics by Mack Gordon and Harry Revel, certainly not their best effort.

Running time—85 minutes.

CLASSIFICATION GUIDE

- ★★★ Excellent
- ★★ Very Good
- ★ Good
- Fair or Poor

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DIGEST REVIEWS AND PREVIEWS

DIGEST RADIO REVIEWS

Programme—HOLLYWOOD HOTEL.

Sponsor—Campbell Soups.

Stars—Jerry Cooper, Frances Langford, Raymond Paige and his Band, guest "emcee", and Louella Parsons and her guests.

Time—9.00-10.00 P.M., EST, Friday, Jan. 21. CBC.

LAST Friday's "Hollywood Hotel" broadcast was the best of the series that we have heard in many weeks. The Hawaiian atmosphere as registered by the music, went over big. "Sweet Lelani", "Blue Hawaii", and "Moon Over Manukura", all sounded swell to these ears, and Frances Langford and Jerry Cooper in the vocals were never better. Incidentally, has anybody noticed the similarity between Jerry's voice and Bing Crosby's? John Barrymore — sounding for all the world like Cecil DeMille — made a witty and interesting master-of-ceremonies, and Louella Parson's presentation of Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Brian Donlevy and Andy Devine in 20th Century-Fox's "In Old Chicago", was the best radio screen presentation we have heard to date. An interesting novelty was the introduction of the chairman of the Chicago Historical Society speaking from Chicago, and introducing two survivors of the Great Fire.

Consensus—One of the best.

* * *

Programme—MICKEY MOUSE SHOW.

Sponsor—Pepsodent Tooth Paste.

Stars—Mickey Mouse, Minnie Mouse, Donald Duck, Goofy, Clarabel Cow, etc.

Time—5.00-5.30 P.M., EST, Sunday, Jan. 23. NBC.

THIS was the second of this series that we have heard, and despite—or perhaps because—the programme is directed to a juvenile audience, we enjoyed it immensely. Donald Duck has always been our favorite screen star, and we got a great kick out of hearing him on the air. The whole Disney troupe registered well, especially Goofy, but our money is on Donald, straight, place and show.

Consensus—A programme for the kiddies that the grown ups will love.

EXCHANGE AND EXHIBITOR NOTES

Dewey Bloom is on tour through the West on behalf of Metro-Goldwyn-Mayer, handling special exploitation on "Rosalie" and other M-G-M hits.

O. R. Hanson and H. T. Long of Associated Theatres, in Huntsville over the week-end.

Our sympathy to Mrs. I. H. "Izzy" Allen on the recent loss of her mother.

M. I. Lieberman, associated with H. A. Freedman of the Rialto Theatre, Edmonton, Alta., is spending a two week's vacation in Toronto and New York.

H. A. Dufort has taken over the Crystal Palace, Montreal.

S. Fingold, Queen's Theatre, Harriston, Ont., in Toronto last week.

H. Perras of Montreal is now running the theatre at Comeau Bay.

Wolfe Cohen, Warner Bros., Toronto, was in Montreal last week.

Howard Hager, Regah Theatre, Hagersville, Ont., a recent Toronto visitor.

R. H. Haines, Eastern Sales Manager for Warner Bros. was in Toronto last week, going from here to Montreal.

Alex Adelman was in Toronto last week. Reports have it that he only lost \$200 this trip, but then he was only in for one day.

Rumours reach us of several new theatres to be constructed in Montreal's East end.

G. M. Mitchell, formerly with the Dominion Bank, has joined the Toronto staff of Empire-Universal.

A. Hirsch of Montreal was in New York recently.

Rabbi Maurice Eisendrath was an interested and interesting visitor to the Industry's table at Child's, at lunch Monday. Discussions centred around the "March of Time" Nazi reel.

J. Wigle, Queen's Theatre, Hespeler, Ont., a Queen City visitor this week.

F. L. Vaughan, formerly with Canadian Universal in Winnipeg, is now in the Calgary office of Empire-Universal.

George Panos is now manager of the System Theatre, Montreal, Que.

Raymond Allen, Hollywood, Toronto, was in a Montreal hospital, recuperating from an appendix operation, returning home Wednesday night.

F. H. Graham, Reenville, Walkerton, Ont., in town this week.

Mrs. Jay J. Allen back in Toronto after visits to Montreal, Buffalo and sundry other points.

W. Werthner, Holland Theatre, Bradford, Ont., a recent Toronto visitor.

Gordon Lightstone—"I'll lay you four to one". Rabbi Eisendrath—"I'd rather take a man's word than his money".

F. G. Spencer in Toronto from the Maritimes.

Cem Merritt, Palace, Windsor, Ont., in Toronto this week.

Condolences to Mary Crinland, secretary to Wolfe Cohen, on the loss of her mother.

Bill Stewart, Rex, London, paid the Queen City a visit Tuesday.

"Jay J."

Leamington House Remodeled

Leamington, Ont. — The Capitol Theatre has been undergoing extensive exterior alterations, and according to Max Allen, managing-director of the house, will later have the interior remodelled also.

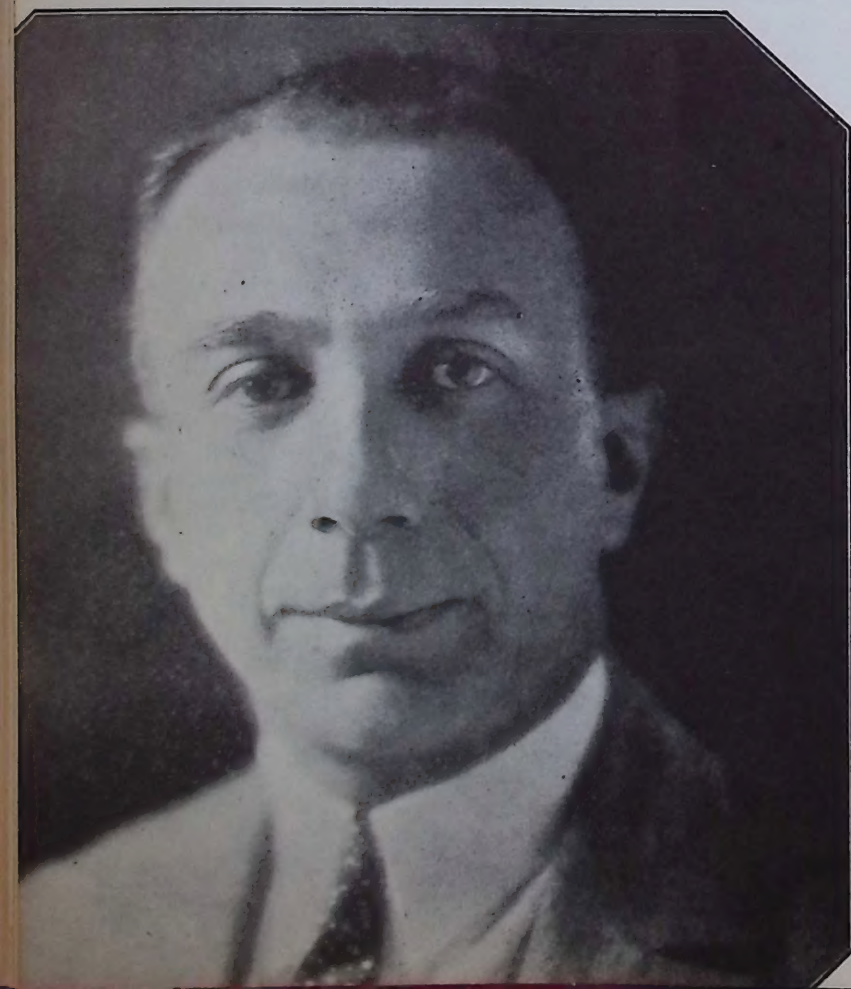


WALTER F. WANGER, born at San Francisco, July 11th, 1894, is one of the few native Californians in the Industry.

President of Walter Wanger Productions Inc., and releasing through United Artists, Mr. Wanger has in turn been associated with Paramount — where for a number of years he was general manager in charge of production, and later an independent producer releasing through Paramount — Metro-Goldwyn-Mayer as executive producer, and Columbia as vice-president. His production, "The Trail of the Lonesome Pine", was the first full-length feature photographed in Technicolor.

Walter Wanger is still a young man, with a reputation and position most importantly established in the Motion Picture Industry. He is one of our young Big Men, to whom the Industry points with pride. Prior to entering the Motion Picture Industry, Wanger produced plays in London and New York.

D I
C E L E
S E



HARRY M. WARNER, president of Warner Bros. Pictures Corp., is the oldest of the four brothers whose name has been blazoned across the screens of the world. Referred to as "trail-blazers", the Brothers Warner have pioneered more innovations in the Motion Picture Industry than any of the other companies. The world has the Warner Bros. to thank for "talkies", for they were the first to realize the possibilities of synchronization as it was being developed by Western Electric and the Bell Telephone Laboratories.

After building their company up to a position of great importance in the Industry, the brothers lost control of the company through the chicanery of others and their own lack of knowledge covering corporation matters. They started all over again, dividing their forces between New York and Hollywood, and today the Warner West Coast Studios at Burbank, Calif., are among the finest in the world, and their chain of theatres are hosts to countless thousands of film fans.

ST RITY ES

ALEXANDER KORDA, chairman and managing director of London Film Productions, began his career as a reporter in Europe. He started directing motion pictures in 1906 in Budapest, Hungary, later going to Vienna, Rome and Berlin, in which latter city he worked for UFA. In 1926 Korda came to Hollywood to direct "The Stolen Bride", and "The Private Life of Helen of Troy". An interesting coincidence is found in the fact that his first successful American picture concerned itself with the private life of a famous historical character, and his most successful British production was "The Private Life of Henry VIII". Korda was in the trade headlines last year with Samuel Goldwyn in connection with the famous U.A. deal which later collapsed, and now rumour has it that he will sue Mary Pickford,



Charles Chaplin and Douglas Fairbanks, Sr., and will sever his connection with United Artists, of which he is an owner-member, and which he joined in 1935.

SIDNEY R. KENT, president of 20th Century-Fox Film Corp., was born at Lincoln, Nebraska. His first association with the Motion Picture Industry was with the old Vitagraph Company. He was also associated with Frank Hitchcock, at the time of the Sherman Anti-Trust Bill indictments against General Films. He then joined Paramount, in 1919 becoming general sales manager for that company, and two years later was appointed general manager of distribution and a member of the board. In January of 1932 Mr. Kent resigned his position with the Paramount Corp., to become president of Fox Films, and was instrumental with Joseph Schenck in merging the 20th Century Pictures with Fox Films, which affiliation became official in August of 1935, with Mr. Kent as president.

Sidney Kent is an expert executive, knowing one of the most valuable fields of operation in motion pictures, namely Salesmanship. In fact, he is largely responsible for revolutionizing the selling of motion pictures by applying the salesmanship methods to them which have made sales so successful in other industries.



EDITORIAL

(Continued from Page 3)

There is no doubt about it, but that the broadcast by Mae West relating itself to the Adam and Eve episode, and public reaction to it, not only hurt the sale of her picture to exhibitors, but the attendance at the theatres where the Mae West picture is presented.

In addition to these two Economic "hurts", the Industry as a whole got a nasty stab in the back, coming in for a great deal of unearned criticism which the whole Mae West episode provoked.

Programs on the radio by studios should be fashioned in accordance with the showmanship tactics employed by "Ye Olde Time Circus Men". There is no question about Barnum being one of the greatest showmen of his time. There are other Barnums who certainly know the art of "teasing the public" into going into the theatre to see the show.

The first question which our Industry has to determine in its use of radio, is whether radio is to be the Big Show, or motion pictures as exhibited at the various theatres.

If the radio program is for the purpose of stimulating box-office attendance at the theatres, it should be utilized along the lines of a ballyhoo for stars and pictures, with this angle always in view, "Step right inside, gentlemen, and see the real show".

Completely satisfying an audience on the radio is not likely to induce that audience to pay its good money to go in and see the show at a theatre.

So far it appears that the radio situation in respect to motion pictures is formless, the Industry is not organized on the question, for all effort along radio lines is independent, showing no evidence of a carefully worked out co-operative plan within motion pictures.

Referring again to the discussion of commentators, TUNE IN ON STATION CKCL EVERY WEDNESDAY NIGHT, 8.30 to 8.45, AND HEAR "RAY LEWIS PRESENTS," SCREEN CELEBRITIES, REVIEWS, AND NEWS AS PUBLISHED IN THE CANADIAN MOVING PICTURE DIGEST. WE KNOW WHAT WE ARE TALKING ABOUT.



IT IS TO LAUGH

By MERRIL LEA

"It isn't the taste of the fisherman that should determine the bait, but the taste of the fish," said Leon J. Bamberger in an address at the Advertisers' Club, Cincinnati.

* * *

Query around London: "What's this PECULIAR tie-up between Edgar Bergen and Helen Hayes' husband?" Surely the BBC isn't neglecting the education of the English public?

* * *

Arthur Murray thinks he's mastered the Big Apple, but Adam and Eve got the original "kick" — out of it.

* * *

An executive in one of the film companies was telling us of his aspirations when merely an office boy. It seems he was sitting in the office deep in thought as to means of becoming a success.

Suddenly the room seemed to become animated and had voice. The window pane shook loudly, cautioning, "Take pains, take pains!" The push buttons juttied forth and cried, "Have plenty of push, have plenty of push!" The pencil rose up saying, "Don't be mislead, don't be mislead!" The blotter cried, "Keep dry, don't imbibe too much, keep dry!" The knife straightened up and warned, "Be sharp, be sharp — but don't be cutting!" The rubber stamp said, "Make a good impression, always make a good impression!"

Finally, with a great effort, the tube of mucilage flung off its cap crying, "If you have a job stick to it — stick to it!"

* * *

In glancing through Life, after noticing the very smart "strapless" dresses, Jay L. remarked, "Vagrancy dresses — no visible means of support".

* * *

After the Farr-Braddock fight, we heard Harry Paynter say he rather wondered if the principals in this fiasco were married, or just going around together.

* * *

Hollywood—Earl Fenton after completing the screenplay of "Prison Farm" married Geraldine Benson at Beverley Hills. Apparently prison life appeals to him.

Thank You!

Thanks, Exhibitors, for your three years' subscriptions to The Digest, covering 1938, 1939, 1940.

M. T. CRAIG—Palace Theatre, Ridgetown, Ont.

MRS. B. K. MOORE—Moore's Theatre,

Grimsby, Ont.

GEORGE COOK—Regent Theatre, Picton, Ont.

JANE EDMONDS—Kent Theatre, Lindsay, Ont.

K. J. BISHOP—Central Films, Victoria, B.C.

B. & F. THEATRES LTD.—Toronto, Ont.

M. E. WALKER—Imperial Theatre, Sackville, N.B.

GEORGE A. LESTER—King's Theatre, Toronto, Ont.

Let us add your name to the list. A three years' subscription to The Digest costs you only \$5.00.

Send Your Subscription to Canada's Leading Motion Picture Trade Paper.
1 Year's Subscription for \$2.00.

CONKLIN IN WINNIPEG

By J. J. CONKLIN

GARY COOPER, handsome screen idol, and two Hollywood film companies including a cast of more than 300 persons in each, will arrive in Winnipeg this summer in a race to make a screen version of the history of the Hudson's Bay Company.

The companies, one headed by Cecil B. DeMille, veteran director, probably will spend 60 days filming authentic and historic scenes in connection with the story.

Each group is intent on beating the other in releasing a picture based on the "Company of Gentlemen Adventurers", despite pleas from Will Hays, movie production czar, that one or the other drop out of the race.

DeMille is scheduled to bring Gary Cooper, highest paid actor on the screen to Manitoba for Paramount. Darryl Zanuck, youthful production head of Twentieth Century-Fox is his rival.

Best fortified is DeMille who has purchased and registered rights to use "Hudson's Bay Company" as a title and who also claims to have received permission and co-operation from the company itself in filming the story.

Jeanne MacPherson, star scenarist on the DeMille staff, and a group of research workers are preparing the story which will deal with the early opening of Western Canada and which will carry a working budget of more than a million dollars.

Zanuck's script will be an original one and production costs will run to a similar high amount. Studio officials feel, however, he will not be able to start work in Canada before DeMille who will begin active work on the project immediately after returning from a current New York trip.

Paramount already has released publicity material on the picture, some of which has been received by the company's Winnipeg distribution office.

It has also been reported that Winnipeg will see the world's premiere showing of the DeMille production.

Benefit Performances for Draught Victims

CHILDREN in the drought areas of Saskatchewan are not being overlooked in the canvass for books being made by the Young Men's section, Winnipeg Board of Trade. A special performance for Winnipeg boys and girls, held Saturday morning, January 22, at the Capitol Theatre, brought donations for this cause.

Buck Jones in a western "thriller" was the feature attraction. A contribution of two or more old books was the admission price.

Many children in drought areas have never read of the thrills of Tom Swift nor tasted the sweetness of Andersen's Fairy Tales. The management of the Capitol Theatre has undertaken to supply this need and as a result made the donation of this special performance.

Motion Pictures for Classroom Teaching

MEMBERS of the department of education, the school board and the staff of the University of Manitoba, met in Winnipeg last week to discuss possibility of using motion pictures in classroom teaching. The meeting was sponsored by the Geography club.

A committee was set up of members of all groups and will study the possibility of establishing a province-

wide film exchange. L. A. Mutch, Winnipeg M.P., volunteered his services in securing co-operation of the Dominion government motion picture bureau.

D. L. McArthur Cinema Club Head

D. L. McARTHUR was elected president of the Winnipeg Cinema Club at the annual meeting held recently. A. G. Lawrence was elected vice-president and Miss S. C. Doupe, secretary-treasurer. A feature of the evening was the presentation of a moving picture film entitled "The Amateur Advance", showing progress made by amateur movie makers since 1920.

Adolescents Subjects of Future Films

PERFORMANCES of Deanna Durbin, Winnipeg-born moving picture star, and of Judy Garland, are one of the major factors leading to a new trend in moving picture production during the coming year, according to D. D. Bloom, of Toronto, Canadian representative of Metro-Goldwyn-Mayer.

During the coming year, studios will tend to produce more films portraying the problems of adolescent youth, Mr. Bloom, who is a visitor in Winnipeg, said last week.

"In the past," he explained, "juvenile stars such as Jackie Cooper or Shirley Temple, when they grew older, either disappeared from the screen entirely, or stayed away until they grew to manhood and womanhood. The period of adolescence, when dreams and plans are made for the future, and character is formed, was largely neglected by the moving pictures."

Other new trends in moving picture production will be extension of westerns on a tremendous scale, Mr. Bloom announced, and the appeal will be not only to audiences who enjoy action in naked, primitive form, but to those who like entertainment of a more sophisticated nature as well.

Local Scenic Films Shown

Designed to show Manitobans the beauties of their province and to lure tourists during the holiday season, two moving picture films, in natural color, were screened by the tourist and convention bureau recently, in the Manitoba moving picture censor's office, in the legislative building, at Winnipeg. The audience was recruited from cabinet members, provincial civil servants and publicists.

After a brief explanation of the films by Lieut.-Col. G. F. C. Poussette, of the tourist bureau, the screening began with the filming of a boat trip to Norway House and return to Winnipeg. Whatever natural beauty the tourist may have seen during the voyage was entirely lost by the cameraman, who sadly failed to secure the correct exposure for the film. The result—skies of deep purple, with dim figures moving about in obscure scenes, or else painfully washed-out effects. A liberal estimate of the film would give two per cent as worth a second glance, and if shown widely enough it ought to protect Manitobans from intrusions by visitors for several summers.

In marked contrast was the delightful portrayal of scenes from Riding Mountain National Park. In this showing the colors were faithfully reproduced, and carried with them that delightful sense of depth which color photography should.

RKO Radio's "Snow White" Big \$105,000 2nd Week, Radio City Music Hall.

BRITISH FILM DIGEST

By WARD SHAFESBURY

B RITISH Film Quota discussions have never been entirely free from an unpleasant undercurrent of hypocrisy. The Industry has been unable to move forward with unanimity mainly because this element of insincerity has tended to separate the different sections of the Trade. Patriotism is on the surface a joint incentive to anti-foreign (American) legislation on the part of Producer, Renter and Exhibitor, but that is about as far as the harmony goes. Actually, the man who sells the film to the Public is not too happily yoked to his compatriot producer. The latter clamours for greater protection for his business while the exhibitor knows all too well that his chief revenue comes from American films. Why should we kill the goose . . . ?

The British Cinematograph Exhibitors' Association came out quite frankly with their true point of view only last week — in the Cinematograph Times. During the year, the Association, as part of its services to members, publishes a candid report of every film trade-shown. Each picture is marked according to its merit — ten being the highest score obtainable. The schedule of British Films trade-shown during the year 1937 is very informative. The total British films reported on were 220. Out of these only ten achieved high enough marks to rank as first features and only twenty-four were given "possible first feature ratings" — giving a total of about twenty per cent of possible box-office attraction. Of the rest, 108, or almost half of the total British film production were given a possible ranking as second features. The remaining 68 films, were marked so low that they cannot even be considered in the second feature category.

The sad picture becomes even more melancholy when one considers that the 152 films classed as actual and possible attractions represent only 19.1 per cent of the total long films of the year — and the Exhibitors' Quota is 20 per cent! This means that the British Exhibitor is forced to buy the utterest rubbish or else run the risk of a heavy fine.

No wonder, then, that the Cinematograph Exhibitors' Association is giving strong support to the Government's plans for a combination of cost-qualification with quality-appeal. In the words of the Association: "What the exhibitor — and also the public — is asking for is not more British pictures, but more GOOD British pictures; not fewer British pictures, but fewer junk quickies made to fulfill the letter of the old Act and to evade its spirit". Patriotism is a fine thing, but Selfishness masking itself under the GUISE of Patriotism, as is the case with the British film producers, is dangerous to the well-being of the whole Industry.

News From the Studios

C LEMENTCE DANE, famous novelist, has written a story especially for Charles Laughton — "St. Martin's Lane", the latest Mayflower picture, will attempt to put London on the screen with Laughton in the role of a theatrical queue entertainer, "Charles". In this picture, Laughton will wear no make-up . . . What is Lawrence, who is he? Rumour now has it that Robert Donat will play the role of T. E. Lawrence in the London Films production of "Lawrence of Arabia" when and if it is produced. Walter Hudd was originally chosen for the part, then came the news that Leslie Howard would play it . . . Last week, I saw a riot in the peaceful village of Norton Bury — the scene was shot in George King's production of "John Halifax, Gentleman", at Sound City

Studios. Another exciting scene was that of the Lord of the Manor's coach and horses flying down the village street and knocking over the chair of Halifax's crippled friend, Phineas Fletcher . . . I understand that "Journey's End" has just been bought by M-G-M and may be produced at a British studio . . . Two Scotsmen, Gillespie and Dalrymple, have just completed a fifteenth month trip from the Cape to Cairo in search of material for educational films. They covered 30,000 miles of territory in a second-hand Ford armed only with a small revolver which they never had occasion to use. They took numerous pictures of animal life, filming elephant, rhinoceros, hippopotamus, cheetah and many others . . . Production has started at Welwyn on Pathe's "Almost a Honeymoon" starring Edmond Breon.

French Rank "Victoria" First

H ERBERT WILCOX gets around! The enthusiastic director of "Victoria the Great" has travelled all over England and the continent to be present at the First Nights. Last week he returned from Holland just in time to hear that the French Press has ranked his picture first among foreign films shown during the year in France.

Outstanding Laughton Portrayal

T O my mind, the picture to look out for in the coming year is the new Pommer-Laughton production, "Vessels of Wrath" from the novel by Somerset Maugham. From the few stills available, I should say that Laughton, in this picture, plays the outstanding characterization of his career — the shiftless beachcomber, Ginger Ted. This is the first of the Mayflower Productions — It should be outstanding.

Radio City Music Hall Books Korda Film

A T long last, Alexander Korda is on his way home. Just before leaving New York, he arranged for the showing of "The Divorce of Lady X", the new British technicolor picture, at the Radio City Music Hall. This is the fifth time that a London Film Production has been selected for showing at this great house. The others were "The Private Life of Henry VIII", "The Scarlet Pimpernel", "Fire Over England" and "Knight Without Armour".

Work Proceeding on Verdun House

Montreal, Que.—United Amusement Corporation report that work on the new theatre at Willibrord Avenue and Wellington Street, Verdun, where the Valiquette Building now stands, is proceeding rapidly. The men are at present working on the interior. Architects for the project are Perry, Luke and Little, with Daniel J. Crighton as associate architect.

Ukrainian Film Starts Production

Winnipeg, Man.—J. J. Tokaryk has arrived back in Winnipeg from Moose Jaw, to take part in the production of the Ukrainian talking picture, "The Zoporoggin Behind the Danube". He will begin work immediately as dance instructor for V. Avramenko's Ukrainian Ballet and Film Studios, and has been signed to a three month's contract.

"The Zoporoggin Behind the Danube" is Avramenko's second Ukrainian film, the first, "The Girl from Poltava", now playing at the Orpheum Theatre here.

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WASHINGTON FILM DIGEST

By GEORGE W. MEHRTEHS

WASHINGTON, D.C., Jan. 24—(CTP)

AMID an air of guarded secrecy mingled with discontentment, high chieftains of the Allied States Motion Picture Exhibitors last week held their annual board meeting at the fashionable Carlton Hotel, to elect new officers, take up the admissions tax problem, and lay out a definite legislative program for the coming year. Aside from re-electing Nathan Yamins of Massachusetts as president for another term, the Allied organization threw a bombshell into the Trade by announcing that it would not cooperate with other exhibitor elements in a round table Industry conference, thereby gaining the disfavor of the MPTOA and the ITOA who originally proposed the plan. Allied gave as its reasons the fact that the Conference if held now would seriously impair any future attempts of the organization to improve obvious Industry injustices, and would make it impossible to work through Congress in an attempt to adjust their differences.

Allied's flat statement of no cooperation drew sharp rebuke from MPTOA's president Ed Kuykendall who described the board's announcement as deliberately inviting Uncle Sam to set up another vast bureaucracy in Washington "to spend millions of the public's money in an attempt to regulate the Motion Picture Industry". Kuykendall also threw down the gauntlet to the newly appointed Allied Legislative lobby committee headed by Col. H. R. Cole, and tacitly dared the Allied group to get Congressional action this session.

Kuykendall's blast against the Allied group thereupon drew a counter attack from the traditionally silent Abram F. Myers, who in a special statement in answer to Kuykendall and the MPTOA went on record as saying "Kuykendall's statement is merely the opening gun of the Hays' office against the Allied legislative campaign, which their spies have doubtless reported is gathering more strength than they anticipated".

"The action of the Allied board meeting definitely turns thumbs down on harmony within the Industry," Kuykendall stated in elaborating his views, "It proves to the world—if further proof were necessary—that the Allied motto is 'stall, stall, then stir up the fight' — anything to destroy harmony in the Industry."

"We are opposed to the Allied attempt to get the government to regulate our Industry and we are opposed to similar government regulation of other industries as a matter of principal."

Interest was also and still is expressed regarding the pending Boren Bill, which Allied was at first reported to be supporting. Boren openly admitted that Abram F. Myers had helped considerably in compiling data and making amendments to the yet-to-be-introduced measure.

Motion Pictures, Taxes, and the Legitimate Stage

LEADING lights of Stage and Screen appeared this week before the House Ways and Means Committee to battle over the moot admission's tax question which has been bothering the Industry ever since its inception.

In behalf of the MPTOA, Independent Theatre Owners of Ohio and the Allied States Motion Picture Exhibitors Association, Walter Vincent in a lively Saturday morning session before the committee asked the members to recommend a change in the present admissions tax law raising the exemption on the 10% tax from 40 cents to 50 cents.

Vincent told the Committee he would not ask for repeal of the entire admissions tax but stated it was the greatest necessity that the exemption be raised to 50 cents to enable the small exhibitors to raise their prices. "This is a small thing we ask," he stated, "but an important one".

Vincent told the committee that the Treasury in the long run will obtain more revenue through such a change by increased exemption from the admissions tax, and added that it would encourage and further the growth of the Motion Picture Industry.

Vincent defended the motion picture prices against those of the legitimate stage which had been attacked by William A. Brady, Milton R. Weinberger and Frank Gilmore, who testified previously on behalf of the stage.

The first run theatres paid the largest bulk of the motion picture tax bill, Vincent said, while the small exhibitor would like to raise his prices but cannot do so until the first run theatres lead the way.

"A slight increase in admission would mean a very substantial increase in the net profit of the corporation," he stated, "the greatest increase in revenue, however, would come from the thousands of subsequent-run theatres which because of the first run theatres increasing their top by 10c would follow with an increase of 5c all down the line."

Justice Department Movie Probe

REPORTS that the Justice Department was soon to bring suit against several major Film Firms was neither confirmed nor denied at headquarters here this week. Department of Justice officials have for almost a year now been working out a report for presentation to the Attorney-General, which will reveal what is believed to be one of the most sensational anti-trust investigations ever to be made.

Several sections of the report, according to reliable sources have already been submitted to the Attorney-General for approval.

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20th Century-Fox's "Happy Landing"--Sonja Henie--Smash \$55,000 1st Week, Roxy, N.Y.

Saskatoon Film Society Formed

Saskatoon, Sask.—After a screening at the University of Saskatoon of the French prize film, "La Kermesse Heroique", a Saskatoon branch of the National Film Society was formed. The chief aim of the association is to create an appreciation of instructive films, and the means planned is by showing educational and cultural films and the best of the foreign production, to the members.

A minimum membership of 200 had been stipulated by the committee which organized the meeting and 220 applications were submitted; it is believed that the new society will limit the membership to 250.

"La Kermesse Heroique" was the winner of the 1936 grand prize of the Exposition of Cinematography, and was considered the best foreign film produced that year.

New Montreal House Under Construction

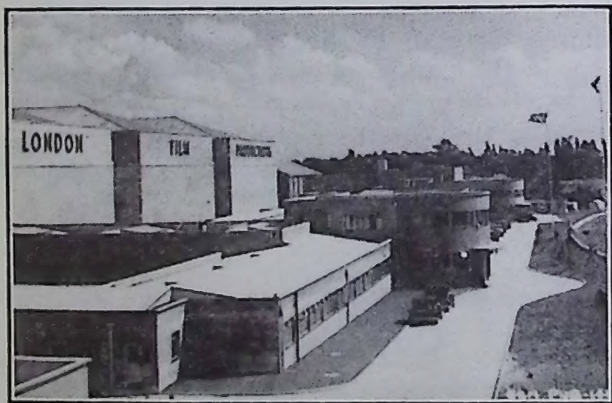
Montreal, Que.—Test boring for the foundation of the new theatre to be constructed near Lacombe Avenue on Cote des Neiges Road has started, and tenders for the actual construction will shortly be called. The house, which will measure 50 feet by 127 feet when completed, will have a seating capacity of 800, and will cost approximately \$100,000. Architects for the theatres are Eliasoph and Greenspoon.

B.C. Fighting Cinematograph Act

Victoria, B.C.—Directors of the Victoria Chamber of Commerce will continue to fight for the protection of Victoria's infant Film Industry, after winning the first round against the British Cinematograph Act. A clause in the Act, if allowed to pass, would have eliminated product of the Dominion from qualifying under the Quota. T. W. Straith, M.P.P. reported at the Victoria Chamber of Commerce luncheon recently, that the clause has been eliminated, but that those interested must be on their toes to see to it that the clause is not re-introduced in the British House of Commons again in February.

Activities of Legion of Decency

Toronto, Ont.—Rev. Father M. J. McGrath, secretary of the Toronto Council of the Legion of Decency states that the censorship of motion pictures is so well organized in Ontario that there will be no need to take action similar to that announced for Quebec in La Semaine Religieuse, official Roman Catholic diocesan organ. La Semaine Religieuse announced the appointment of a province-wide committee to study the cultural and moral aspect of the Motion Picture Industry. Father McGrath states that only the odd picture which is objectionable to his organization passes the Ontario Board of Censors.



A view of the magnificent Denham Studios of London Film Productions, Denham, Bucks, England.

NOTES FROM THE MARITIMES

By ALICE T. FAIRWEATHER

AS a reflection of the Labor troubles at Minto, N.B., the attendance at the Gaiety Theatre, Minto, has been greatly reduced. The population of Minto is largely composed of miners, and the lengthy strike has caused great suffering among them, affecting seriously the crowds at the theatre.

Maritime Film Company Moves

MARITIME FILM COMPANY, Messrs. M. Bernstein and Joseph Lieberman, are moving into new quarters, having taken a lease of the offices and exchange formerly occupied by the Canadian Universal Film Company Ltd. This makes the "Film Centre" the home of four companies again, Twentieth Century-Fox Corporation, Empire Universal Film Company, Vitagraph Limited and Maritime Film Company.

Pioneer Exhibitor Dies

THE death took place at Saint John last week of Arthur Munde who was once the proprietor and manager of The Happy Half Hour, one of the earliest picture theatres in this city. This was of course in the days of silent pictures and with the coming of Talkies, Mr. Munde broke all association with the screen. He was one of the best informed men regarding matters theatrical and was friends with many of the well-known stars of the stage of other years. He was a publicity man and a keen devotee of the stage, and a mine of information regarding the "giants of those days". His funeral was attended by representatives of the Motion Picture Industry and the Press of Saint John. His passing was a sad one as he was found dead, his little wire-haired terrier alone guarding his body. Of English descent he had no relatives in this country, but many friends.

Casino Reopens Under New Management

THE Casino Theatre at Whitney Pier formerly managed by Starr McLeod, has been taken over by John Khattar, and the opening date was Friday, January 21. Several improvements have been made in the theatre. Whitney Pier is a part of the City of Sydney, N.S.

New Whitney Pier Theatre Opening Soon

IT is understood that the new theatre being built by Starr McLeod at Whitney Pier, N.S., will be ready for opening some time in early February. The theatre will be called the STAR, the owner's name is Starr and the picture selected for the opening is "A STAR IS BORN". How's that for appropriate-ness?

Movie Appreciation Courses Urged

Toronto, Ont.—M. A. Sorsoleil, chairman of the motion pictures and literature committees of the Community Welfare Council, at a recent meeting of the Council, urged that something be done to encourage motion picture appreciation, especially among children and adolescents. "Up to the present," said Mr. Sorsoleil, "the influence of the movies on people's lives has failed to be recognized, but now the Council has developed a plan for teaching the appreciation of motion pictures and the use of films for educational work. Several High School teachers have been cooperating with the Council on the subject, and it is their belief that the production of motion pictures and appreciation of films should be a subject for study in teachers' training courses."

Drama institutions are planned for this month in Port Hope, Listowel, Birch Cliff, Winona, Aurora, Brockville, Palermo and Oakville.

Jackie Cooper Signed by Warner Bros. for "White Banners"